

TEN  
YEARS

THE  
FRIENDS  
OF  
THE  
CORCORAN

October 23-  
November 21,  
1971

TWENTIETH CENTURY AMERICAN ART

Catalogue Listing with Descriptive Captions  
by Estelle Bechhoefer, Chairman, Exhibitions Committee  
of the Friends

The Corcoran Gallery of Art  
Washington, D.C.





JOSEF ALBERS    b. 1888, in Germany.  
Came to America in  
1933, now living in  
Connecticut.

1. Variations    1968  
    silkscreen (52/100)  
    22" x 30"  
    Lent by Dr. and Mrs. Julius  
        Piver

Albers is known as a great teacher as well as an artist exerting enormous influence through his work, which derived from his original studies in the German Bauhaus. The geometric organization and use of color in this silkscreen print define his prime principle that "head, heart, and hand had to be organized into a single unity." He believes that "all color perception is illusional. Due to the...phenomenon of the after-image we do not see colors as what they factually are....They change each other....Two colors can look alike, or vice versa."

ROBERT AMORY    b. 1942

2. Untitled    1971  
    enamelled steel sculpture  
    6" x 10" x 3 1/2"  
    Lent by Guido Goldman

Amory creates large scale sculpture in aluminum and various steels, developing his concepts from small working models. This study for an urban plaza location fulfills the sense of grandeur and beautifully crafted material, whether burnished, painted, enamelled, or pure. Most of his work is in the New England area.

MILTON AVERY    b. 1893 in Altman, New York

3. The Waders    1959  
    oil on canvas  
    40" x 50"  
    Lent by Dr. and Mrs. Leon Yochelson

In subtle colors, flatly painted, this canvas shows Avery's "awkwardly articulated figures, depersonalized in feature, but achieving personality through the shapes and masses of their bodies -- shapes and masses that, while they are geometrically analyzed, build into convincing and memorable wholes. Avery confronts us with the familiar in terms so stark, yet lovely, that we are forced to look freshly on stale scenes." [Henry Geldzahler]

WALTER DARBY BANNARD    b. 1931 in New Haven

4. Skyways #1    1969  
    silkscreen (10/144)  
    10 3/4" x 15 3/4"  
    Lent by Dr. and Mrs. Howard Silby

Darby Bannard, included in the 31st Corcoran Biennial (1969) executed a series of paintings and silkscreens for the Venice Biennale in the same year. He uses luminous cosmetic colors, dividing the large rectangle with smaller hard-edged rectangles which create illusionistic space on a flat surface.



KARL STANLEY BENJAMIN b. 1925 in Chicago.  
Now living in San  
Francisco

5. Untitled 1965  
oil on canvas  
25" x 25"  
Lent by Mr. and Mrs. Mackenzie Gordon

One of the few color-school artists working on the west coast, Benjamin uses hard-edge color non-objectively, often painting geometric patterns such as these triangles.

THOMAS HART BENTON b. 1889 in Neosha,  
Missouri

6. Man Fishing 1924  
crayon, pencil and pen drawing  
11" x 8"  
Lent by Sandra Haas Berler

7. Threshing 1951  
oil on canvas  
14" x 10"  
Lent by Sandra Haas Berler

"As American as apple-pie" might be the descriptive term for Benton's so-called regionalism. He believed that drawing is the underlying heart of any painting. These two examples exemplify, in small-scale, two of his best known works. His brush-work is bold, his figures realistic. Thus he achieves his goal of expressing the energy in grass-roots America and in crowded city-life.

LEON BERKOWITZ b. 1915 in Philadelphia

8. Unities #4 1971  
oil on canvas  
82" x 40"  
Lent by Mr. and Mrs. Ralph E. Marker

Berkowitz is one of the founders of the Washington Workshop of the 50's, who continues to teach, paint and evolve, mainly in a realm of color-energy. This painting is the first to be shown of his new "Unity" series which is concerned with releasing the edge, as experienced in hard-edge painting. He works entirely in oil.

ILYA BOLOTOWSKY b. 1907 in Russia. Now  
lives in Sag Harbor, N.Y.

9. Black Plane 1952  
oil on canvas  
36" x 20"  
Lent by Dr. and Mrs. Leon Yochelson

Bolotowsky is a painter of serious abstract art, who began painting in the 20's and continues to find new ideas within the canons of Synthetic Cubism, of which Clement Greenberg writes: "meant cleanly marked contours, closed and more or less regular shapes, and flat color."



CHARLES BURCHFIELD b. 1893 in Ashtabula,  
Ohio. d. 1967

10. September Morn Fantasy 1963

watercolor

30" x 40"

Lent by Mr. and Mrs. Robert P. Kogod

In his early and middle-period painting Burchfield was considered a "regionalist," but even then, and certainly later, he simply used the American landscape as a starting point to project his own mood and feeling. His watercolors have an imaginative and romantic quality, "animating inanimate objects." Henry Geldzahler points at Burchfield when he says: "It is easy to see that a good American painter need not be quite so self-conscious about his Americanism." It is easy to see from this watercolor just what the critic means.

ALEXANDER CALDER b. 1898 in Philadelphia. Lives in  
Connecticut and Saxe,  
France.

11. Butterfly With Holes before 1940  
black painted sheet-metal stabile  
18" x 14"

Lent by Dr. and Mrs. Joseph Lichtenberg

12. The Serpent 1961

gouache

24" x 32"

Lent by Mr. and Mrs. Leonard S. Field

The influence of Calder's stabiles is non-measurable, as it has invaded every phase of American life, whether it be on babies' cribs, in business offices, or large or small gardens. The stabiles, drawings, paintings and lithographs also are major acquisitions in homes and museums. They

are, as Robert Goldwater, author, describes them, "mechanical, organic, serious and witty," built on contradictions with an end result of weightiness or lightness, color or lack of color, always exerting an extraordinary attraction. And collectors invariably like their titles!

JOHN CHAMBERLAIN b. 1927 in Indiana.

Lives in New York City

13. Untitled 1971

plexiglas

16" x 24" x 24"

Lent by Mr. and Mrs. Robert P. Kogod

Welded iron, automobile parts and other metals form Chamberlain's basic constructions, leading into the new medium of plexiglas, coated to resemble metal.

WILLIAM MERRITT CHASE b. 1849 in Indiana.  
d. 1916

14. Country House c. 1900-1905

oil on canvas

24 3/4" x 24 3/4"

Lent by Mrs. Maurice Hacke

This painting is appropriately the earliest work in this Exhibition, indicating that Chase was already under the influence of the Fauve paintings of Matisse. He was one of the early American protesters, associated with "The New Movement" of the 1870's and was active in forming the Society of American Artists in 1877, which sought to burst the bonds of "official" art. Later he was regarded by twentieth century younger artists as bound by conservatism. He is particularly noted for portraits, landscapes, genre and still-life drawing -- "the leading American apostle of the heavily loaded brush" says author Sam Hunter.



THOMAS CHIMES b. 1921 in Philadelphia

15. Sky-Lane 1969  
plexiglas painting  
41" x 21"  
Lent by Miss Edith N. Cook

Chimes' early works are clean Surrealism but his most recent development is toward a pared-down statement, done in plastic and set in steel, giving the effect of relief-sculpture. He has elegance and precision, using highly polished hard surfaces and soft colors, such as the pinks and yellows, to give a look of purity.

WILLIAM CROVELLO b. 1929

16. Zurgena 1969  
black marble  
13" x 16 1/4" x 3"  
Lent by Mrs. George Dixon

Crovello has studied in Japan and worked in Spain. His sculptures show influences of the calligraphy of the East and the highly sophisticated chiselling and polishing from the tradition of Western art. He works in marble and other stones and in metals, both painted and polished. His paintings display similar influences, realized in strong colors.

DAVID CUMMINGS b. 1941

17. Izamal 1971  
acrylic on canvas  
62" x 72"  
Lent by Mr. and Mrs. Francis S. Drath

Cummings is a lyrical abstractionist, creating calligraphic paintings in colors simultaneously soft but glowing. His canvases are large, the statements strong.

ARTHUR B. DAVIES b. 1862 in Utica, New York  
d. 1928

18. Resurrection 1926  
dry-point etching  
3" x 5"  
Lent by Mr. and Mrs. Myron Loewinger

The Armory Show of 1913 owed much to the intellectual energy of Arthur B. Davies, who looked forward into the new American art and worked with the modernists while adhering to his imaginative, poetic interpretations of nature and mythology. His oils, water-colors, drawings and even this tiny etching show his ability "to capture the quiet moment," using Henry Geldzahler's phrase, and to retain the lyrical, mystic quality.



GENE DAVIS b. 1920 in Washington, D.C.

19. Blueprint For Riveters 1965  
acrylic on unsized canvas  
72" x 72"  
Lent by Dennis Sherwin

As one of the leaders of the Washington Color School, Davis uses color, lots of it, developing it into the hard-edge stripe. In a lecture at the Corcoran School of Art in 1970 he said: "Somewhere in my past, stripes have some meaning for me. I'm a frustrated musician. Music is an art of interval. My stripes are basically interval." The moment one perceives this rhythm, as in Blueprint For Riveters, the music comes through, loud and clear.

STUART DAVIS b. 1894 in Philadelphia.  
d. 1964

20. Black Cat 1911  
oil on canvas  
36" x 43"  
Lent by Dr. and Mrs. Leon Yochelson

21. Harbor Tug 1940  
oil on canvas  
12" x 16"  
Lent by Mr. and Mrs. Robert P. Kogod

These two paintings illustrate not only the tremendous growth and change from Davis' early work to his most mature style, but also the vast change occurring in the same span of years throughout American art. Black Cat, done in 1911, is the competent work of a serious 17 year old artist, who two years later, exhibited a few watercolors in the Armory Show. Immediately thereafter his work reflected his friendship with Arshile Gorky and familiarity with the work of the Cubists. He became,

writes author Barbara Rose, "the most articulate American spokesman for abstract art." In the catalogue for the Whitney Museum exhibition of abstract art in 1935, Stuart Davis wrote: "Art is not and never was a mirror reflection of nature." Harbor Tug is the equal of any large Davis painting in its sophisticated portrayal of a segment of American life.

GEORGE DEEM b. 1932

22. July Calendar 1966  
oil on canvas  
40" x 40"  
Lent by Mr. Richard Herman

The owner commissioned this work which has his portrait painted into his birthdate. It is an example of Deem's finely applied, loose brushwork, which results in amusingly realistic "Pop" art. It is much more than 'amusing' since the artist's imagination is aided by his understanding of old-master paintings, which appear in small scale in unexpected environments. He has a subdued color palette which projects his ideas easily.

RICHARD DEMPSEY b. 1909 in Ogden, Utah.

23. Dupont Circle 1950  
oil on canvas  
22" x 28"  
Lent by Mr. and Mrs. Mackenzie Gordon

In oils and watercolors Richard Dempsey records landscape, mostly urban, in his own impressionistic manner. His thick impasto brushwork, interspersed with areas of thin paint and the silvery colors in this painting, creates a poetic but still realistic Dupont Circle. Many of his paintings of urban Washington are social commentaries.



RICHARD DIEBENKORN b. 1922

24. Woman on Porch 1958  
oil on canvas  
72" x 72"

Lent by Mr. and Mrs. David Lloyd Kreeger

Diebenkorn is a West Coast leader of figurative painting. The figure in his own work is the theme, but he retains elements of abstract expressionism in his application of pigment. His figures often appear in lonely surroundings; they are ordinary people, thoughtful and aloof, for whom the artist evokes an immediate emotional response.

HERBERT FERBER b. 1906  
Lives in New York

25. Calligraph in Three Parts 1957  
brazed brass  
25" x 26" x 12 3/4"  
Lent by Mr. and Mrs. Andrew S. Keck

Abstract Expressionism is the encompassing method of this sculptor. He draws in three dimensions, in an unusual material, and creates a space in which one feels the aggressive line.

ERNEST FIENE b. in Germany, 1894.  
Came to U.S., died in 1965.

26. Dyckman Street Church 1926  
black and white lithograph  
15" x 24"  
Lent Anonymously

Fiene was noted in the 1920's and 30's as a superb meticulous print-maker. The liveliness of painting was put into his prints. He was a fine draftsman who emphasized design. As in the etchings of

Sloan and Glackens, his too, concentrate upon homely aspects of the American scene, depicting buildings, streets and ordinary sights with keen perception.

JOHN FLANNAGAN b. 1895  
d. 1942

27. Kneeling Woman 1930  
sandstone sculpture  
15" x 8"

Lent by Mr. and Mrs. Andrew S. Keck

The forms of Flannagan's sculpture develop from stone and other geologic materials, reminding the viewer of pre-Columbian figures. Adding to these primitive concepts, however, he reveals his knowledge of the European tradition, endowing his figures with the emotional sensitivity characteristic of that tradition.

SAM FRANCIS b. 1923

28. Footprint 1960  
lithograph (24/55)  
25" x 35"

Lent by Mr. and Mrs. Alvin Dulcan

Drawings are important in the works of Sam Francis, as he feels they are the basis of his art. He prefers to call his gouaches and lithographs, Footprint, for example, a drawing. Footprint has the spontaneity and calligraphic feeling of a drawing, while displaying the clear, jewel-like color of a fine lithograph.



HELEN FRANKENTHALER b. 1928 in  
New York City

29. Summer Before Last 1967  
acrylic on unprimed canvas  
71" x 24"  
Lent by Mr. and Mrs. Marvin Gerstin

Frankenthaler is an important figure in American art. She was one of the first to realize the revolutionary uniqueness of Jackson Pollock, and utilized that realization so that "she was able to turn Pollock's technique toward the end of creating an art of pure and vibrant light and color." She uses bare canvas dramatically, letting the paint stain the canvas just as a watercolor stains paper, since her paints are thinned to watercolor consistency. She achieves great naturalness and originality in flowing, expanding, unfolding and flowering images.

ELIAS FRIEDENSOHN b. 1924

30. Witness #4 1961  
oil on canvas  
68" x 48"  
Lent by Mr. and Mrs. Maxwell Oxman

Myths of ancient times and contemporary are preoccupations of this artist, painter and more recently, constructionist. The early myths concerned the loneliness of man, as in Adam or Icarus, and are done in somber tones of brown, red or terra cotta. His colors have become lighter and more varied, as seen in the beautiful razor-edged green of Witness #4. His "myths" of the present delve into contemporary life, such as the Marijuana series, showing marijuana as a symbol of revolt, or the emancipation of women.

SAM GILLIAM b. 1933 in Tupelo, Mississippi.  
Lives in Washington, D.C.

31. Alphabet I, IV 1969  
acrylic on canvas  
50" x 30"  
Lent by Dr. and Mrs. Morton Alper

Sam Gilliam is one of the leaders of the 'second-generation' Washington Color School, all influenced by the powerful first generation. He is highly original in his colors and in his special manipulation of stained canvas, with powdered acrylics poured on to wet material, and in his innovative removal of the stained canvases from their stretchers. Sometimes the canvas is folded, sometimes draped, always with a sure eye for design.

WILLIAM GLACKENS b. 1870 in Philadelphia.  
d. 1936

32. Yes, Good Mama, I'm going to lock up  
your silver spoon 1904  
etching (202/1000)  
3 3/4" x 5 1/8"  
Lent by Mr. and Mrs. Ralph E. Marker

Glackens was trained in Paris, worked for a while on the Philadelphia Press and upon his return to New York began drawing street scenes with the realism of a reporter. His drawings and etchings catch the spirit of human groups better than his dark somber paintings. His prominence in American art stems from his association with the Philadelphia artists George Luks, John Sloan and Everett Shinn, all of whom contributed to the new realistic painting of the early years of the century.



ARSHILE GORKY b. 1905 in Armenia, came to  
U.S. in 1920. d. 1948

33. Virginia Landscape 1946  
drawing with crayon  
22" x 28"  
Lent by Mr. and Mrs. Robert P. Kogod

It has been said that Gorky struggled all his mature life "to become himself, to paint not like Cezanne or Ingres or Picasso but like Gorky." In his work during the 1940's the drawings and paintings are truly 'like Gorky.' He used the technique of drawing automatically, "letting the pencil...follow its path with as little intellectual control by the artist as possible," as critic Henry Geldzahler describes it. Gorky had immense influence on other painters, pointing the way to new freedoms.

MORRIS GRAVES b. 1910 in Fox Valley, Oregon.

34. Trout in River 1953  
tempera on paper  
20" x 30"  
Lent by Mr. and Mrs. Robert P. Kogod

A painter from the Pacific Northwest, Graves has been deeply influenced by Oriental art. With great sensitivity, delicate lines and color, he captures the beauty, and at times the sadness, of the unrelenting elements and cycles of nature. He has painted many kinds of birds, fish and plants, in which one can read the artist's wish to communicate what he knows of the inner life of the natural phenomena. In his own words: "Works of art can strive to clarify the processes of the spirit."

COLIN GREENLY b. 1928

35. J N "2" 1966  
white plexiglas  
7 1/2" x 6 1/2" x 2"  
Lent by Dennis Sherwin

This Washington sculptor presently produces work which grew out of his concept of the super-circle, the mathematical perfection of the progress of a rectangular object evolving into a circle. His sculpture is sophisticated, controlled, and pure. His acrylic plastic pieces are said to have a 'skin you love to touch.' Even this small sculpture with the polysterene forms carefully pulled apart from one another, assumes different and highly interesting aspects as the light falls on and around it.

CHILDE HASSAM b. 1859 in Dorchester,  
Massachusetts. d. 1935

36. Lyme Hill 1904  
oil on canvas  
27 1/2" x 35"  
Lent by Mr. and Mrs. Florenz Ourisman

Childe Hassam is one of the best known of the American Impressionists who were certainly influenced by Monet, Pissarro and Sisley, but came forward with a quite different manner of making the picture decorative. Hassam used soft restrained colors and particularly in the first years of the twentieth century, as seen in this painting of Lyme Hill, his work was a definitely American brand of Impressionism.



MILTON HEBALD b. 1917 in New York City

37. HIM to the Great Spirit 1959  
bronze sculpture, single casting  
21" high  
Lent by Mr. and Mrs. Sidney Mickelson

One of America's most prolific sculptors, Milton Hebald has worked with the human figure central to all his creative efforts. He carves in wood and casts in bronze figures that are often of Baroque inspiration. They have rhythm, humor, sadness, strength, and delicacy. At present living in Italy, Hebald finds there what he had been looking for -- the protection given by tradition. It is not what most of today's sculptors seek, but Hebald gives new significance to the progression from the past so that he contributes something valid to the present.

HANS HOFMAN b. 1880 in Germany.  
Lived in U.S. since 1932.  
d. 1966

38. Untitled 1956  
ink wash on paper. Reverse side  
drawing, watercolor and ink  
11" x 13"  
Lent by Mr. and Mrs. Garfield Kass

39. Kaleidos 1958  
oil on plywood  
72 1/8" x 31 7/8"  
Lent by Mr. and Mrs. Leonard S. Field

From 1933 on, Hans Hofmann was a teacher, one of the greatest in America. As a painter he was trained in the European tradition, but felt so hidebound that he struggled for many years to rid himself of the built-in conventions. He limited his art to drawing for a period of 15 years so as to become free. In the two examples of

his work seen here, one is a simple drawing, finely done, unexpectedly realistic; the other represents the epitome of his use of brilliant color, heavily applied pigment, and glorious unfettered imagination. The latter painting has been exhibited widely, beginning in 1963 at the Museum of Modern Art.

EDWARD HOPPER b. 1882 in Nyack New York  
d. 1967

40. Evening Wind 1921  
etching  
15 3/4" x 17"  
Lent by Sue R. Shanks

41. Gloucester House 1926  
watercolor  
16" x 22"  
Lent by Mr. and Mrs. Robert P. Kogod

This universally popular artist was a supreme watercolorist. In painting and etching he exhibited timeless realism. The examples here show his usual simple subjects; a lonely house, a scene of trees, but the light gives a wonderful impression that one has never before seen these things.



MITCHELL JAMIESON b. 1915 in Kensington,  
Maryland

42. Young Girl of Son My 1970  
wash drawing  
40" x 30"

Lent by Mr. and Mrs. Franz Bader

The life of America as a nation and a people has always claimed Jamieson's interest. He was one of the WPA painters of the 1930's. Only recently he was one of four official Navy painters and also did official art work for NASA, recording the exploits of the astronauts. In spite of strong anti-war feelings he took a commission as a volunteer artist in the Army, in order to paint what he saw in Vietnam, depicting the land with uncompromising clarity, and the people with concerned sensitivity.

JASPER JOHNS b. 1930 in South Carolina

43. Target 1960  
lithograph  
24" x 20"

Lent by Dr. and Mrs. Howard Silby

Johns has been highly influential in paving the way for many of today's artists to use the familiar object within two-dimensional spaces. Since the 1950's he has worked with a series of motifs: flags, numbers, maps, targets. Encaustic and acrylic gave way to the lithograph as his favorite medium. The parallel strokes and the richness of values in black make this lithograph a masterful graphic. The Target has become an American classic.

ROCKWELL KENT b. 1882 in New York  
d. 1971

44. Untitled c. 1950  
lithograph  
24" x 28"

Lent by Mrs. Donald A. Brown

As a wanderer and well-known illustrator, Rockwell Kent is famous for his illustrated books, Wilderness and Voyaging Southward, which appeared in the 1920's. His paintings, dark in tone, were the stepping stones to his stark black and white lithographs. Influenced by William Blake, Rockwell Kent's prints are marked by rhythmic patterns and lonely idealized figures.

WALT KUHN b. 1877 in Brooklyn. d. 1949

45. Large Head c. 1930  
lithograph  
21 3/4" x 17 1/2"

Lent by The Marie and Averell Harriman  
Collection

46. Dryad 1935  
oil on canvas  
34" x 23"

Lent by The Marie and Averell Harriman  
Collection

Along with Arthur B. Davies, Kuhn was active in the Armory Show but in his own work showed little of the then avant-garde painting. Primarily he painted still-life and the human figure. His best-known subjects are clowns and acrobats, invariably introspective. The highest quality of his work can be seen in the strong drawing in the etching Large Head and in the dramatic oil, Dryad.



GASTON LACHAISE b. 1882 in Paris.  
Lived in New York after  
1906. d. 1935

47. Head of John Marin 1928  
bronze sculpture  
12 1/2" high  
Lent by Mr. and Mrs. Andrew S. Keck

While his early training was in Paris, Lachaise became, as Hilton Kramer evaluates him, "pre-eminent in the American sculpture of his period." Known for his brilliantly modelled portraits, such as this one of Marin and especially for his female nudes, both monumental and small, he was the European turned American, with both traditions altered. "In Lachaise the mold of the classical tradition is broken...by a sense of life too forceful and too confident, too unbounded, to contain it."

ERNEST LAWSON b. 1873 in San Francisco.  
Lived in New York from  
1890. d. 1939

48. Landscape c. 1920  
oil on canvas  
23 1/2" x 18 3/8"  
Lent by Mrs. Maurice A. Hacke

Lawson was a member of the noted group "The Eight" but, since his work was confined to landscape done in an impressionistic manner, he was less innovative than Glackens, Sloan, Davies and the others. His work, however, continues to have an impact on many American landscape painters. His method of applying paint made the texture heavy, 'gritty,' and therefore strong.

RICO LEBRUN b. 1900 in Naples. d. 1964.

49. Inferno 1961  
ink drawing with gouache  
36" x 24"  
Lent by Mr. and Mrs. Mark Sandground

Lebrun, in large paintings, drawings, or prints, is a powerful artist, related somewhat to the French manner of painting in the new 'brutalism.' He always impresses with massiveness, strength, and vigor in subject-matter and treatment.

ROY LICHTENSTEIN b. 1923

50. Girl With Mirror 1964  
porcelain and enamel on steel.  
edition of 5 42" x 42"  
Lent by Mr. and Mrs. Marvin Gerstin

51. Yellow Cathedral 1969  
silkscreen (from the Cathedral series)  
52 1/2" x 36 3/4"  
Lent by Sue R. Shanks

The many styles employed by Lichtenstein are here represented by only two, but these provide insight into his extraordinary genius. In answer to the question: "Why do you think Lichtenstein is a significant artist?" Harry Abrams answered: "Lichtenstein's drawing is sensitive; how he places the image on the canvas, what he eliminates and what he adds, indeed all the subtle changes and variations that he makes throughout the painting, create a kind of total vibration and monumentality which is the magic in his art. Many people think that his cartoon paintings are merely photographic presentations of newspaper cartoons -- but they most certainly are not. He does use the cartoon image as his subject matter, but his variations and alterations make the difference, and separate his work from commercial illustrations..."



JACQUES LIPCHITZ b. 1891 in Russia, to  
Paris in 1909 and the  
U.S. in 1941.

52. Guitar-Player in Chair 1922  
bronze  
15 7/8" x 10 1/2" x 11"  
Lent by Dr. and Mrs. Joseph Lichtenberg

Lipchitz's strong bronze sculptures,  
especially those of Cubist derivation,  
are semi-naturalistic. The guitar,  
recognizable, is a principal part of  
many of his works.

MORRIS LOUIS b. 1912 in Baltimore.  
d. 1962

53. 428 1962  
magna acrylic on unsized canvas  
84" x 36"  
Lent by Dr. and Mrs. Morton Alper

The entire Washington Color School owes  
much to the invention, the accomplishment,  
and the teaching of Morris Louis, who  
himself must have derived much from the  
teachings of Albers and Hofmann. He  
used unprimed bare canvas, applying  
stripes of deep color. His 'veil'  
paintings were made with thinner paints,  
allowing the canvas to absorb the color,  
obtaining a strangely attractive lumin-  
ousness. In the 'unfurl' paintings he  
left the center of the canvas bare,  
allowing the streams of paint to spill  
off the corners in diagonals. Thus he  
created, in Barbara Rose's words:  
"spatial drama and tension," with a  
"masculine interest in rigorous structure  
and symmetry."

CONRAD MARCA-RELLI b. 1913 in Boston.

54. N.M. 529 1959  
oil and collage on canvas  
44" x 58"  
Lent by Mr. and Mrs. Marvin Gerstin

After Pollock and de Kooning erected the  
signposts of abstraction and Kline made his  
statements in black and white, Marca-relli  
followed in exploring the endless possi-  
bilities and problems. He implemented his  
ideas by using collage -- cut-out canvas  
laid on canvas, in black and white, later  
in the various grays and then in color laid  
on color.

BERNARD MARTIN b. 1935 in Ferrum, Virginia

55. Marcel Duchamp 1971  
oil on canvas  
81" x 106"  
Lent by H. Marc Moyens

Working primarily in large-scale oils  
involving cut-outs, Martin usually pursues  
two directions in his subject matter:  
paintings of his family, including self-  
portraits, and deceptively simple composi-  
tions concerning canvases by older artists,  
such as Matisse, Cezanne, Picasso, Pollock  
and Duchamp. In this painting of Marcel  
Duchamp the artist's perception, as in his  
studies of other artists, contains much  
more than meets the eye.



JOHN MC LAUGHLIN b. 1898 in Sharon,  
Massachusetts. Lives  
on the West Coast

56. No. 27 1964  
oil on canvas  
48" x 60"  
Lent by Mr. and Mrs. Marvin Gerstin

Not until the age of 48 did this artist decide to become a full-time painter, to devote himself to expressing the "totally abstract." Belonging to the school of minimal painting, his communication with the viewer rests only in making the painting contribute to an innermost need for contemplation.

GEORGE LOVETT KIRKLAND MORRIS b. 1905 in  
New York City

57. Torpedo Station 1945  
fresco relief on marble  
5" x 7"  
Lent by Mrs. Clyde Litton

George L.K. Morris has truly achieved 'painterliness' in that all his work, large or small, as in this unusual painting on an unusual material, fulfills his primary aim, which is "to maintain emphasis on space controlled by design...The manner in which an artist controls his forces gives a painting its character....I try to bear in mind that art should always cover up its traces."

GRANDMA MOSES (Anna Mary Peterson Moses)  
b. 1860 in Eagle Bridge, New  
York. d. 1961

58. "In 1671" 1950  
oil on board  
20" x 23 1/2"  
Lent by Mr. George Erion

Grandma Moses lived a full and lively 101 years. She was a self-taught painter, primitive in style, with a marvellously perceptive eye for details, for whimsical presentation, for color real and imaginative, for the scenes and occupations of everyday American life. Her compositions are natural and satisfying. One contemplates her work with pleasure, therefore it becomes so popular that it is reproduced in many guises—yes, even in yard goods and drapery fabric!

WALTER MURCH b. 1907 in Toronto. d. 1968

59. Motor Part 1967  
oil on canvas  
33 5/8" x 26 1/8"  
Lent by Dr. Thomas A. Mathews

A great variety of ordinary objects, all sorts of utilitarian subject-matter such as machinery, candlesticks, broken dolls, loaves of bread, is the stuff of which Murch paints with rich sensuous color and texture. His craftsmanship is superb, his ideas direct. At his death, the New York Times obituary commented that he will probably go down in American art history as the most important "realist" of the twentieth century, probably surpassing Andrew Wyeth.



LOUISE NEVELSON    b. 1900 in Kiev, Russia.  
Came to U.S. in 1905.  
Lives in New York City.

60. Night Visage VII 1969  
black painted wood and formica  
48" x 34 3/8"  
Lent by Dr. Thomas A. Mathews

This wood relief sculpture is an assemblage and each block within the whole is also an assemblage--a technique used and reused in many ways by the gifted Nevelson. The fascination of her sculpture, made of pieces of carpentry, mysteriously enclosed in recesses and usually painted black, induces increasing interest; the shadows make images which are imaginative and moving. In the words of the critic Robert Goldwater: "Multiplication gives them emphasis, unexpected blackness binds them into a muted, brooding whole."

TOM NICHOLAS    b. 1934 in Connecticut

61. Landscape with Magpies 1969  
watercolor  
19" x 29 1/2"  
Lent by Mr. and Mrs. Manuel Baker

Watercolors are pre-eminent in the work of this young artist, who has received more than 80 awards for oils and watercolors since 1960 in regional and national exhibitions. He paints traditional still-lives and landscapes, giving to each his own unique manner and personality.

CLAES OLDENBURG    b. 1929 in Stockholm. Came to U.S. in 1936. Lives in New York City.

62. Small Monument for A London Street - Fallen Hat (for Adlai Stevenson) 1967  
crayon drawing  
15 1/2" x 22"  
Lent by Collection of Kimiko and John Powers, Aspen, Colorado

A glimpse into Oldenburg's imagination can be obtained just from looking at the titles and materials of his sculpture, such as Strong Arm, in enamel and plaster; Soft Typewriter, in vinyl, cloth, kapok and plexiglas; Tub, a hard model of corrugated paper, wood, and enamel; or the French-Fried Potatoes dangling out of a brown paper bag. His soft sculptures are well-known symbols, each creation having been touched with the artist's metamorphosis. Many are the drawings he makes for projects, still only in his mind, for monumental sculpture. The sociological meaning is secondary but it is there. In this drawing there is an added 'tag' which indicates that this sculpture is destined to be wrought on a sidewalk square in London, the square where Adlai Stevenson's hat dropped, as he fell and died. The small explanatory note says: "so that passersby might trip over it."



JULES OLITSKI b. 1922 in Russia. Came to U.S. in 1924. Lives in New York City.

63. Flume 1965  
acrylic on canvas  
48 3/4" x 16"

Lent by Mr. and Mrs. Alvin Dulcan

Flume, a spray painting, is typical of the work Olitski has been doing since 1965. He uses two or more spray guns filled with acrylic paint and powered by an air electric-compressor to achieve a layered intensity of color on unsized and unprimed canvas. The painting, while totally non-representational, draws the viewer into it.

MORRIS HALL PANCOAST b. 1877 in Salem, New Jersey. d. 1963

64. The Seaside Farm c. 1921  
oil on board  
17 1/2" x 13 1/2"

Lent by Mr. and Mrs. Ralph E. Marker

Although primarily an impressionistic landscape painter, Pancoast was also, as were many of his contemporaries, a newspaper illustrator. He was a noted theatrical and political cartoonist. He had close associations with artists such as John Sloan, who did a celebrated portrait of Pancoast.

GABOR PETERDI b. 1915 in Hungary.  
Came to U.S. in 1939

65. Mauna Loa 1969  
etching, combined technique  
40" x 28"

Lent Anonymously

The classic textbook on printmaking was written by Peterdi, who instructs well

because he has reached the pinnacle of printmaking in America. A fine artist who paints in oils, and sometimes constructs prints on the same subjects, he has always been interested in nature, in landscapes strange and ordinary, in the image of man within nature. The colors in his oils are glowing or cool, and the prints are equally vibrating. Light builds the spaces so that the perspective is always changing, as if the viewer looks up to a mountain, or down over snow-covered roofs. To look at his prints is to enjoy and to be taught.

MAURICE B. PRENDERGAST b. 1859 in Newfoundland. To Boston in 1861. d. 1924.

66. The Bathers 1914-1916  
watercolor  
11" x 15 1/2"

Lent by Mr. and Mrs. Maxwell Oxman

In boyhood Prendergast had innate qualities which later bore fruit in his paintings: he was light-hearted, with a restless imagination attuned to the attraction of color, feminine grace, vivacity, and the activity of people having fun in the public gardens, on the beaches, in jaunty horse-drawn carriages. He studied in Paris and later in Venice, experiences which further brightened the colors he used. The Bathers has all the luminosity of the watercolors which he did upon his return from the exciting sights of Europe. This picture is further enhanced by the frame, which was made for it by Charles Prendergast, the artist's brother.



ROBERT RAUSCHENBERG b. 1925 in Port Arthur,  
Texas.

67. Marsh (from the Apollo series)  
lithograph (39/60) 1968  
43 3/4" x 32 3/4"  
Lent by Sue R. Shanks

The incredible variety in Rauschenberg's work began in the 1950's with his use of every sort of familiar object within his pictures, placed on every sort of commonplace background. His subjects often have a truly commonplace quality, such as the arrangement of cardboard cartons recently done for the new Walker Art Center in Minneapolis. But in the majority of his paintings and prints, he chooses esoteric and currently meaningful ideas such as the lithographs often referred to as 'moonshots.' The Apollo series truly shows a large measure of Rauschenberg's capabilities.

MAN RAY b. 1890 in Philadelphia

68. Le Chevalier Rouge (The Red Knight)  
oil on canvas 1938  
45 5/8" x 35 1/4"  
Lent by Mr. and Mrs. David Lloyd Kreeger

In the years 1915 to 1921 Man Ray was painting what were possibly the most avant-garde paintings in America. His friendship with Marcel Duchamp and Francis Picabia influenced him to continue his original conceptions, breaking out into Dadaism and later, Surrealism. His work is worldly, thought-provoking, sophisticated, and sure of its place in twentieth century currents of art. To understand his art one should read his autobiography, Self-Portrait where he says: "In a life devoted to the graphic arts, I have felt more and more a desire to supplement my work with words..."

MARK ROTHKO b. 1903 in Russia. Came to  
U.S. in 1913. d. 1971

69. Untitled 1954  
oil on canvas  
113 3/4" x 67 1/2"  
Lent by Mr. and Mrs. David Lloyd Kreeger

It is impossible to estimate the extent of Rothko's influence on a great many of the various groups of painters creating now, but in every area one can trace the power of his experimentation and realization. He had a talent for explaining his painting, which somehow -- probably because of its romantic and radiant color-quality -- is highly magnetic to many. Very simply, he said he painted large pictures because he wanted to create a state of intimacy. He felt that a large picture is "an immediate transaction... it takes you into it." Later he said: "I found the figure could not serve my purposes... the whole of man's experience becomes his [the artist's] model, and in that sense it can be said that all of art is a portrait of an idea."

LUCAS SAMARAS b. 1936 in Macedonia, Greece.  
Became U.S. citizen in 1955.

70. Untitled 1962  
sculpture of book with pins, covered  
with brass  
7" x 8 1/4", plus pedestal  
Lent by Mrs. Zachary Fisher

The strength of this young artist's work is in the feelings and concepts of himself which he puts into the simplest objects around him, making them outbursts of his own psyche. His mother having been a dressmaker, he uses pins put into other objects, such as this book



LUDWIG SANDER b. 1906 in New York.

71. Untitled 1965  
oil on canvas  
67" x 50 1/2"  
Lent by Dennis Sherwin

Sander is a Minimalist, with a sure eye for form and space, an intellectual sense of color, and the ability to paint with craftsmanship. He says to the viewer: "One must make the effort to read the artist's unique language, not supinely await the cicerone."

JOHN SINGER SARGENT b. 1856 in Florence, Italy. Came to U.S. in 1876. d. 1924.

72. Corner of a Garden c. 1910  
oil on panel  
14" x 10"  
Lent by Mr. and Mrs. Maxwell Oxman

Although Sargent is known chiefly for his portraits, this small study of a flower garden is interesting because it shows his mastery of brush-strokes, restrained color, and an elegance evident in all his work.

MAX SCHALLINGER b. 1902 in Austria. Came to Baltimore in 1932. d. 1955.

73. Gloria 1951  
oil and relief on board  
46 1/2" x 35 1/2"  
Lent by Mr. and Mrs. Ralph E. Marker

To understand the work of Schallinger, who is a 'museum-held' artist rather than one popularly collected, one must think of his early training in Vienna, Munich, and the Bauhaus at Dessau.

Gloria has the rich symbolism, high imagination, and emotion characteristic of these schools. He often combined painting with wood-carving, sometimes elaborate mobile structures. He used predominantly dark color-tones, but later did abstract painting in soft shades of grey, yellow, and blue.

KARL SHRAG b. 1912 in Germany. Came to U.S. in 1938.

74. Forest Interior with Sunny Patch 1968  
oil on canvas  
36" x 27"  
Lent Anonymously

With brilliant colors boldly applied, this artist paints the luxuriant foliage of the tropics and northern scenes of deep dark forests with equal conviction. His work communicates quickly, giving excitement and a buoyancy of spirit.

GEORGE SEGAL b. 1924 in New York.

75. Untitled 1964  
pastel drawing  
24 1/2" x 18 1/2"  
Lent by Dr. and Mrs. Howard Silby

In order to create sculpture in plaster and mixed media, for which Segal has become famous, he has done many drawings as exercises to study the sculptural massiveness of the human body. His pastel drawings on colored paper have a luminosity reminiscent of Redon. His work shows the solid background of the teachings of Hans Hofmann.



ALAN SHIELDS b. 1944

76. O.R.Y.S. Rasin 1970  
acrylic on canvas, mixed media  
87" x 26"  
Lent by Dr. and Mrs. Howard Silby

It is appropriate that the youngest artist represented here should have in his work some very new and young ideas, and unconventional techniques. His large grid painting has action-painting, staining, collage with beads and embroidery, the rectangular form bound by the outer edge of the canvas enclosing the torn inner space: all conveying the artist's interest and feeling for spatial relationships.

EVERETT SHINN b. 1876 in Woodtown,  
New Jersey. d. 1953

77. London House c. 1913  
pastel  
10" x 13"  
Lent by Mr. and Mrs. Robert P. Kogod

The youngest member of The Eight, Shinn was an artist-illustrator. His early work, such as this pastel, has a fine control of composition, along with a free style quite different from his contemporaries. He was strongly influenced by Degas, who gave direction to Shinn's later paintings of the theatre and circuses.

JOHN SLOAN b. 1871 in Lock Haven,  
Pennsylvania. d. 1951

78. "The Animal They Were Hunting Passed  
Quite Near Them" 1904  
etching  
3 3/4" x 5 5/8"

"When She Beats the Roll on Her Drums  
the Villagers Came Running from All  
Sides" 1904

etching  
5 1/2" x 3 7/8"

Lent by Mr. and Mrs. Ralph E. Marker

These two tiny etchings, framed together, contain the kind of subject-matter and art work for which Sloan is most highly regarded today. He was one of the Philadelphia group of artist-illustrators taught by Robert Henri, who urged his pupils to paint everyday sights. Beginning in 1904 Sloan painted episodes in the New York city scene with particular charm. In his own words: "It is not necessary to paint the American flag to be an American painter. As if you didn't see the American scene every time you opened your eyes."



DAVID SMITH b. 1906 in Decatur, Illinois.  
d. 1965

79. Helmholtzian Landscape 1946  
painted iron sculpture  
15 7/8" x 19" x 7 3/4"  
Lent by Mr. and Mrs. David Lloyd Kreeger

David Smith is already one of the 'old masters' in twentieth century American sculpture. He used an enormous variety of materials, the material itself lending significance to the subject. His early pieces in metal were often abstractions in which the viewer easily perceives the initial inspiration from nature. As his sculpture moved into a more sophisticated maturity he worked completely in abstract symbols. Yet the frame of reference is essentially a recognizable element with an inner beauty emerging from the beautifully finished metal.

RAPHAEL SOYER b. 1899 in Russia. Came  
to U.S. in 1912. Lives in  
New York.

80. Girl in Red Blouse c. 1940  
oil on canvas  
19" x 15"  
Lent by Dr. and Mrs. Herbert Pollack

Soyer began painting in the early 1920's, and was a WPA artist during the Depression. He is always empathetic with the people he paints, so that inevitably he transmits the mood of his sitter and something of the surrounding world which has set the mood. Pascin and Degas were vital influences upon him.

THEODOROS STAMOS b. 1922 in New York.

81. Mandrake Field 1962  
oil on canvas  
56" x 68"  
Lent by Dr. and Mrs. Jacob Weinstein

Stamos is usually described as an American Surrealist, and the title of this explicit painting seems to furnish the reason for this classification. Even though this is an abstract single image placed on a non-delineated white background, we are perfectly sure that the image has literally been seen, perhaps distorted but communicating nonetheless the idea of a mandrake field.

FRANK STELLA b. 1936 in Malden, Massachusetts.

82. Untitled 1968  
silkscreen (3/100)  
18" x 24"  
Lent by Dennis Sherwin

The large body of work already produced by this young artist has made tremendous impact on young talent everywhere. He has concentrated on the shape of paintings as well as on the images done in stripes or other geometric forms. At this date it is difficult to classify or even to explain his painting: much of it is acrylic or powdered acrylic; some is metallic paint. The public has seen his huge canvases, and been attracted to them. Now his graphic work exerts some of the same attraction, for one can grasp from the prints a good deal of the communication in his paintings.



GEORGE TOOKER b. 1920 in Brooklyn

83. Two Heads 1967  
tempera on panel  
12" x 16"

Lent by Dr. Thomas A. Mathews

Among the new movements which followed the abstract expressionism of the 50's was a school of sharp realism, fundamentally a form of surrealism. George Tooker's paintings are almost architectural, with repetition of the paintings' structure, the application of clearly defined colors, and divisions which in themselves are a part of the social message.

ERNEST TROVA b. 1921

84. Mechanical Man 1970  
nickel-plated bronze  
14" high

Lent by Mrs. Donald Brown

Ernest Trova's Falling Man symbolizes man in a mechanized environment and recurs in all his series of sculptures and Mechanical Man, essentially the same symbol, is executed in nickel-plated bronze, one of many slick metals used by this artist. Though committed to seeing man in relation to an industrial world, he may be expressing the basic idea of The Fall of Man, counteracted by man's seeming ability to come out all right, aided by technology.

ANDY WARHOL b. 1925 in Philadelphia.  
Lives in New York City.

85. Black and White Flowers 1964  
acrylic on canvas  
5" x 5"

Lent by Mrs. Daisy Kempton D'Ossche

Pop Art was a shocker when its banal and repetitive images entered the art scene, where previously the Abstract Expressionists were the strongest force in American art. There might have been a logical return to painting the figure, but instead Americans were drawn to the painting of the lowliest objects in common use or the most looked-at people in films or in public life. It was difficult to accept Warhol's Coke bottle, yet soon it was accepted as readily as the wine bottles painted by an older generation. This extremely small painting of flowers -- a theme which Andy Warhol has used over and over again in larger scale -- seems to bear his trademark. This artist's talents are so varied and widespread, in almost all the arts, that his name looms large in the knowledge of almost any museum-goer today.



MAX WEBER    b. 1881 in Russia. Came to  
U.S.    d. 1961.

86. Abstract Forms    1955

mixed media

23 1/2" x 17 3/4"

Lent by Mr. and Mrs. Bernhard G.  
Bechhoefer

Max Weber, with years of study in Paris and many friendships with the leading artists there (in particular, Rousseau) became the first American Cubist painter in 1909. The first museum show for a living American was presented in 1913 for Max Weber. Consequently his influence at the time of the Armory Show was considerable. Soon after he turned to painting abstractions, and then spiritual subjects. He returned again and again to the idiom of abstraction, a very deep love which he could not relinquish. This study of abstract forms shows his enjoyment of line, and a feeling for color which has made some critics name him as one of the first colorists.

TOM WESSELMANN    b. 1931

87. No. 8577    1965

drawing

46 1/4" x 43 1/2"

Lent by Mr. and Mrs. Marvin Gerstin

This artist is a foremost representative of Pop art. His sources of inspiration come from the close-up commercial lens and billboards. His nudes are done in many media: liquitex on canvas, drawing on plastic, collages, and are considered to be among the best of all his work.



